

CHORUS II<sup>dus</sup>

## Recitativo.

Violino I. *con sord.* *p* *fp*

Violino II. *con sord.* *p* *fp*

Viola. *con sord.* *p* *fp*

HYACINTHUS. Non est. — Zephyrus;

OEALUS. Quis er-go nate! dic si patrem amas, quis te per-emit?

Violoncello e Basso. *p* *fp*

*fp* *f* *p*

*fp* *f* *p*

*fp* *f* *p*

heu-me! si Deus ad-esset! — O pater! — pater! mors — est — a-cerba! Ge-ni-

Heu; jam moritur! — Nate

*fp* *f* *p*

*f* *p*

tor! Ah! Vale! —

Hya-cinthe! — nate! — vixit — ex-a-nimis jacet!

*p* *pp* *f*

A\_pollo, dixit, innocensest, o pa\_ter! crede mihi, non

*p* *pp* *f*

*senza sord.* **Allegro.**

*pp legato* *f staccato*

*senza sord. ten.* *pp* *f staccato*

*senza sord. ten.* *pp* *legato* *f staccato*

est; Zephyrus est auctor necis.

*ten.* *pp* *f staccato*

Sic er-go mecum Ze\_phyre ter mendax! a\_gis? Sic Numen ipsum sce\_le\_ris et

tan-ti reum argu-e-re, sic me fal-lere haud regem times?

Cruente! faxim crimen hoc pro-pri-o lu-as cru-

o - re! Mortem fi-li-i an in-ul-tus feram?

## Nº 7. Aria.

Allegro agitato.

Oboi.

Corni in Es.

Violino I.

Violino II.

Viola.

CEBALUS.

Violoncello e Basso.

The musical score is for a piece titled 'Nº 7. Aria. Allegro agitato.' It is written for a symphonic orchestra and a soloist named CEBALUS. The instrumentation includes Oboes, Horns in E-flat, Violins I and II, Viola, CEBALUS, and Violoncello and Bass. The time signature is 3/8, and the key signature has two flats. The score is divided into three systems. The first system shows the initial entries of the instruments with various dynamics like *fp*, *p*, and *f*. The second system continues the orchestral texture with more complex rhythmic patterns. The third system features a more active role for the soloist CEBALUS, with a *fp* dynamic marking. The Violoncello and Bass part provides a steady, rhythmic foundation throughout the piece.

sf sf f

Ut navis in aequo - re luxu - ri - an - te per montes, per valles un - darum ja - ctatur, per montes, per

p f p f p f p f p f p

valles un - darum ja - ctatur, et jamjam pro - xima nu - bi - bus stat; et jamjam pro - xima tar - ta - ro

f p f p f p f p f p f p f p f p

nat: sic bi - - lis a pe - ctore bel - la mi - nante per cor - - pus, per ve - nas, per

membra gras-sa-tur; sic bi-lis a pe-cto-re bel-la mi-nan-

Musical score for "The Rose Tree" in 2/4 time, featuring a piano accompaniment and a vocal line. The score is written in G major (one sharp) and 2/4 time. The piano part includes a right hand with chords and a left hand with a rhythmic accompaniment. The vocal line is written in a single staff. The score includes a key signature change from G major to E minor (three sharps) in the final measure. The tempo is marked "Allegretto".

Musical score for "The Rose Tree" in 2/4 time, featuring a piano accompaniment and a vocal line. The score is written in G major (one sharp) and 2/4 time. The piano part includes a right hand with chords and a left hand with a rhythmic accompaniment. The vocal line is written in a single staff. The score includes a key signature change from G major to E minor (three sharps) in the final measure. The tempo is marked "Allegretto".



te per cor - pus, per ve - nas, per mem - bra gras - sa -

tur.

Ut navis in aequo-re lu-xu-ri-an-te per montes, per valles un-darum ja-cta-tur, per montes, per

valles un - darum ja - etatur, et jamjam pro - xima nu - bi - bus stat; et jamjam pro - xima tar - ta - ro

nat: sic bi - lis a pe - ctore bel - la mi - nante per corpus, per venas,

per membragras - sa - tur; sic bi - lis a pecto - re bella mi - nan - - -



- te per cor - pus, per ve - nas, per mem - bra gras -  
 sa - - - tur, per membra gras - sa - tur.

First system of musical notation, measures 1-6. The score includes a vocal line and a piano accompaniment. The piano part features a complex, rhythmic texture with many sixteenth and thirty-second notes. The vocal line is in a higher register with some rests.

Second system of musical notation, measures 7-12. It includes a vocal line with lyrics and a piano accompaniment. The piano part continues with its complex texture. Dynamics like *p* and *f* are marked.

Fu - rore sublevar; do - lore de - primor. I - ra, vin - dicta con - glo - me - rant se, con -

Third system of musical notation, measures 13-18. It includes a vocal line with lyrics and a piano accompaniment. The piano part features a series of chords and arpeggios. Dynamics like *f* and *fp* are marked.

glo - merant se, atque quas - sa - re non desinunt me, non desinunt me, atque quas - sa -

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent sixteenth-note figure in the right hand and a more active bass line. Dynamics include *p* (piano) and *sf* (sforzando).

re non de-sinunt me, non,

Second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment maintains its rhythmic pattern. Dynamics include *f* (forte) and *sf*.

non, non. non. non de-sinunt me, non, non, non, non, quassa-re non de-sinunt me,

Third system of the musical score. The piano part features a complex texture with alternating *f* and *p* dynamics. The vocal line concludes with the lyrics. Dynamics include *sf*, *p*, and *f*.

non de-sinunt me.

First system of musical notation, measures 1-8. The system includes a vocal line (soprano and alto) and a piano accompaniment (right and left hands). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include *fp* (fortissimo piano), *p* (piano), and *f* (forte). The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Second system of musical notation, measures 9-16. The system includes a vocal line (soprano and alto) and a piano accompaniment (right and left hands). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include *fp* (fortissimo piano), *p* (piano), and *f* (forte). The piano part continues with the rhythmic pattern from the first system.

Third system of musical notation, measures 17-24. The system includes a vocal line (soprano and alto) and a piano accompaniment (right and left hands). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include *fp* (fortissimo piano), *p* (piano), and *f* (forte). The piano part continues with the rhythmic pattern from the first system. The system concludes with the word "Ut" in the bass line.

navis in aequo - re lu - xu - ri - an - te per montes, per valles un - darum ja - cta - tur, per montes, per

valles un - darum ja - cta - tur, et jamjam pro - xima nu - bi - bus stat; et jamjam pro - xima

tar - ta - ro nat: sic bi - - lis a pe - ctore, bel - la mi - nan - te per cor - -



pus, per ve - nas, per mem - bra gras - sa - tur; sic bi - lis a pe - cto - re bel - la mi - nan -

*fp* *fp* *fp* *fp* *fp* *fp*

- te per cor - pus, per ve - nas, per mem - bra gras -



sa - - - tur.

Ut navis in ae-quare lu-xu-ri - an-te per montes, per valles un -

darum ja - ctatur, per montes, per valles un - darum ja - ctatur, et jamjam pro-xima nu-bi-bus stat;

et jamjam pro - xima tar - ta - ro nat: sic bi - lis a pe - ctore bel - la mi - nante per

corpus, per venas, per membragras - sa - tur; sic bi - lis a pecto - re

bella mi - nan -



First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent arpeggiated figure in the right hand and a more active bass line. Dynamics include *p* (piano) and *f* (forte).

Lyrics: - te per cor - pus, per ve - nas, per



Second system of the musical score. The piano accompaniment continues with the arpeggiated figure. The vocal line has a long note on 'sa' followed by a rest.

Lyrics: mem - bra gras - sa - - - tur, per membra gras - sa - -



Third system of the musical score. The piano accompaniment continues with the arpeggiated figure. The vocal line has a long note on 'sa' followed by a rest.

Lyrics: tur.

## MELIA.

Quocum-que me con-vertō, crudelis De-i monu-menta de-testan-da con-spi-ci-o. Prius per-i-re Zephyrum vi-deram, et

## OEBALUS.

fratrem mo-do vi-de-o na-ta-re san-guine in-son-tem su-o. Quid co-mi-te nul-lo fi-li-a huc in-fers

## MELIA.

pedem? an la-tro jam-jam fu-git? Hunc jus-si il-li-co vi-ta-re nostra regua; nam caedem improbus no-va grava-re

## OEBALUS.

## MELIA.

caede non ti-muit Deus. Quid lo-quare? caedem na-ta! quam narras novam? O rex! amicum ra-puit, et Zephyrum quidem,

## OEBALUS.

ventis-que me vi-deu-te la-ce-ran-dum de-dit. O justus est A-pol-lo, dum ple-ctit sce-lus, quod im-pu-ta-vit

per-fidus et atrox De-o Zephyrus! hic auctor, fi-li-a! est fa-etiae necis. Non est A-pol-lo: Ze-phyrus in fratrem

## MELIA.

## OEBALUS.

tuum discum a-gere non du-bi-ta-vit. Un-de au-tem pater! haec nos-se po-teras? Natus haec re-tulit mi-hi, nam

## MELIA.

vivus est iuven-tus a uobis. Me-is ex-tinctus est in ma-nibus. Heu-me! quid? pa-ter! quid er-go re-gno ex-

## OEBALUS.

is-se jus-sisti Deum? Fi-li-a! do-lo-re mo-tus, et Ze-phyri do-lis de-lu-sus id jus-sis-se me me-mi-ni.

## MELIA.

Im-pium quis ta-le si-bi ti-mu-is set a Ze-phyro scelus? O ge-nitor! omnes per-di-ti jam jam sumus! discessit, heu! dis-

## OEALUS.

## MELIA.

cessit a nobis De-us! o crede, non in-ul-tus id pro-brum feret. Quid? na-ta, disces-sis-se jam Numen putas? Nil

du-bi-to; nam-que ex-i-re de re-gno tu-o A-pol-li-nem i-psi li-que-re et nostros la-res jus-si.

## OEALUS.

O ut huic re-vo-ca-re nunc possem Deum! Heu-fa-ta quam si-ni-s-tra nos ho-di-e ob-raunt!

## N° 8. Duetto.

Andante.

Corni in C.

Violino I.

Violino II.

Viola I.

Viola II.

MELIA.

OEALUS.

Violoncello  
e Basso.

Violino I. *p* *con sord.*  
Violino II. *p* *pizz.*  
Viola I. *p*  
Viola II. *p*  
Violoncello e Basso. *p* *pizz.*

First system of musical notation, featuring a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

Second system of musical notation, including a vocal line and piano accompaniment. The piano part continues with the eighth-note pattern. The vocal line has lyrics in Latin.

*p sempre*

*p sempre*

*p sempre*

*p sempre*

**OE BALUS.**

Na - tus ca - dit, at - que De - us me no - len - te, nesci - en - te

*p sempre*

Third system of musical notation, including a vocal line and piano accompaniment. The piano part continues with the eighth-note pattern. The vocal line has lyrics in Latin.

lae - sus ab - it, lae - sus ab it regnum si - ne Nu - mine jam non di - u sta - bit:



Numen! quae - so, fle - ctere, et ad nos re - ver - tere. et ad nos re - ver -

a2.

MELIA.

- - - te - re. Fra - ter ca - dit, at - que me - us te ju - ben - te

me - do - len - te spon - sus ab - it. Sponsa si - ne complice quae - so, quid a - mabit?

**MELIA.**  
no. li spon- sam ple - cte- re! Numen! Numen! ah. ah re - gre - dere, ah. ah re - gre - -

**OEBALUS.**

- - - de - re! Fra - - ter ca - dit, at - - que meus spon- sus ab - it.

Na - - tus ca - dit, at - - que De - us lae- sus ab - - - it,

at - - que meus sponsus ab - - it,

at - que Deus laesus ab - - it, me no - len - te ne - sci - en - te

te ju - ben - te me - do - len - te, me - us spon - sus ab - - it.

De - us lae - sus ab - - it.

Spon - sa si - ne com - plice quaeso, quid a - mabit? no - li spon - sam ple -  
 Reg - num si - ne Nu - minae jam non di - u sta - bit: Nu - men! quaeso, fle -

- ctere! Nu - men! ah re - gre - de - re!  
 - ctere! Nu - men - quae - so fle - cte - re!

Nu - men - ah - re - gre - de - re! ah re -  
 et ad nos re - ver - te - re! nos re -

gre - de - re!  
 ver - te - re!

**APOLLO.**

Rex! me re - di - re co - git in Hy - a - cin - thum a - mor. I - gno - sce, quod  
 Nu - men e - go tu - a re - gna au - de - am prae - sens be - a - re! Di - sce, quid Nu - men que - at!

## Recitativo.

Corni in G.

Violino I.

Violino II.

Viola.

APOLLO.

Violoncello e Basso.

*senza sord.*

*arco*

*p*

Hyacinthe surge!

funus et flore ae\_mulo nomenque prae\_fe \_ rente de\_functi tege.



AR.

OEBALUS.

Quid

MELIA.

vi-de-o? Sur-re-xis-se de na-to me-o conspi-ci-o flores? Numen o ni-mium potens! pu-do-re me sub-fu-sa pro-fi-te-or

OEBALUS.

ream. Ad verba Ze-phyri, patris ad jussa o-mni-a quae me poe-nitet, feci. O-ptime par-ce De-us! ignarus e-go, quis

fu-e-rit necis au-ctor pa-tratae, pes-si-mo Ze-phyro fidem ha-bu-i, meum-que cre-di-di natum tu-a per-i-is-se

MELIA.

fraude. Ze-phyrus o quanta im-probus in-du-xit in regna me-a, ni par-cas ma-la! O Numen! haud fu-

is-se contemptum putes; ab-i-re quod te ius-serim, imprudens fu-i cre-du-la-que ni-mium, et i-ra mihi ver-ba abstulit, quae

## APOLLO.

de do-lo-re fratris oe-ci-si-meant. Con-fi-de rex! A-pollo non fu-gi-et tu-a regna Manet, et ma-nabit he-re

## OEBALUS.

tecum, fi-de-jam sta-re si pro-mis-sa demonstres tu-a. In-tel-li-go. Ee-ee na-ta! te sponsam De-us di-

## MELIA.

## APOLLO.

gnatur e-le-gisse. Num credam De-um a-ma-re pos-se Me-li-am? O crede i-ipse-met Ju-pi-ter a-ma-re sae-pe mor-

## MELIA.

ta-les solet; a-mare namque con-venit tantum Di-is: vo-bis a-ma-ri. Nu-men! en fa-mulam, su-o quae pro pa-

## OEBALUS.

rente pectus hoc offert ti-bi. En! si pla-ce-re sponsa morta-lis potest, Apol-lo! nostra fi-liam ad-ductam manu ac-ci-pe,

me-o-que semper in regno mane. Hy-a-cinthus ob-i-it: al-ter Hy-a-cinthus mihi e-ris, ma-nere fi-li-a hoc factus

## APOLLO.

gener, re-gi-o-ne si di-gne-ris in nostra. Oe-ba-le! ac-ci-pi-o lae-tus Me-li-ae ob-la-tae

## MELIA.

## OEBALUS.

manum, rebus-que semper, pla-cidus ad-sistam tu-is. Ju-sti-ti-a sic tu-a De-us e-lu-ct magis. Sic in-no-

## APOLLO.

centem de-bi-ta haud mer-ces fu-git. Sic sae-cla te fu-tu-ra cle-men-tem sonent.

## Nº 9. Terzetto.

Allegro.

Oboi.

Corni in G.

Violino I.

Violino II.

Viola I.

Viola II.

MELIA.

APOLLO.

OEALUS.

Violoncello e Basso.

The first system of the musical score is for measures 1 through 8. It features a woodwind section with Oboes and Corni in G, a string section with Violins I and II, Violas I and II, and a Cello/Double Bass section. The vocal parts for Melia, Apollo, and Oealus are present but contain no notes in this system. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *f* (forte) for the strings and woodwinds, and *p* (piano) for the vocal staves.

The second system of the musical score covers measures 9 through 16. The vocal parts for Melia, Apollo, and Oealus enter in measure 9 with a melodic line marked *p* (piano). The instrumental parts continue from the first system. The woodwinds and strings maintain their *f* (forte) dynamic. The vocal parts have a crescendo leading to a *f* (forte) dynamic in measure 15. The system concludes with a repeat sign in measure 16.

This musical score is for a vocal and instrumental piece. It features a vocal line with lyrics in Latin: "Tandem post turbida fulmina, nubila,". The score is written for a voice and a piano accompaniment. The piano part includes a right hand with arpeggiated figures and a left hand with a steady eighth-note accompaniment. The vocal line is in a high register, with lyrics appearing at the end of the piece.

to\_nan\_tis mur - mura pax pax pax al\_ma vi - rescit et ex\_plieat

Post vin - cla do - loris

se, pax al - ma vi - rescit et ex - plicat se. Post

Post bella fu - roris

nos jungit a - ma - bile pignus a - moris. Post fata be - a - ta nos

monstra pa - voris nos jungit a - ma - bile pignus a - moris. Post fata spe - ra - ta. nos

vos jungit a - ma - bile pignus a - moris. Post fata o - ptata vo -

taeda co - ronet et e - rigat te, nos tae - da co - ronet et e - - ri - gat te.

taeda co - ronet et e - rigat te, nos tae - da co - ronet et e - - ri - gat te.

taeda co - ronat et ex - citat me, vos tae - da co - ronat et ex - - ei - tat me.

*cresc.* *tr.* *f*

Tandem post tur - bida fulmina, nubila, tonan - tis

*p* *tr.* *p*



Post vincla do - lo - ris  
 mur - mura pax pax pax al - ma vi - re - scit et ex - pli - cat se. Post monstra pa -  
 Post bel - la fu - roris

nos jungit a - ma - bile pignus a - moris. Post fa - ta be - a - ta post  
 vo - ris nos jungit a - ma - bile pignus a - moris. Post fa - ta spe - ra - ta  
 vos jungit a - ma - bile pignus a - moris. Post fa - ta o - ptata

fa - ta be - a - - - - - ta, nos  
 post fa - ta spe - ra - - - - - ta, nos  
 post fa - ta o - pta - ta o - pta - ta post fa - ta, vos

<sup>2.</sup>  
 tae - da co - ro - net et e - - rigat te, nos tae - da co - ronet et e - rigat  
 tae - da co - ro - net et e - ri - gat te, nos tae - da co - ronet et e - rigat  
 tae - da co - ro - nat et ex - ci - tat me, vos tae - da co - ronat et ex - ci - tat

te, nos tae - da co - ro - net et e - - rigat te, nos tae - da co -  
 te, nos tae - da co - ro - net et e - ri - gat te, nos tae - da co -  
 me, vos tae - da co - ro - nat et ex - ci - tat me, vos tae - da co -

ro - net et e - - ri - gat te.  
 ro - net et e - - ri - gat te.  
 ro - nat et ex - ci - tat me.